

Grade 6 Techniques

QUESTION 1 (A or B)

A) Indicate **ONE** chord at each of the places marked * to accompany the following melody. You may do so by (method 1) writing Roman Numerals or another other recognised method of notation between the staves as pictured below, OR (method 2) by writing notes on the staves that provide a proper harmonic structure (SATB, Keyboard or Bass + an Inner Part).

The musical notation shows two staves of music in G major (one sharp) and 4/4 time. The first staff has 8 measures, and the second staff starts at measure 5 and has 8 measures. Asterisks (*) are placed above certain notes in both staves to indicate where a chord should be written. Roman numerals are provided below the staves to guide the student. The first staff's numerals are: D: I, IV⁶, IV, V, I, V⁶, V, I, IV, V. The second staff's numerals are: vi, iii, IV, ii, V⁶, V, vi, I⁶, ii⁶, V, I. Above the first staff, there are additional labels: A: IV, V, I.

Working the Question (1A):

1. Identify key indicated by the key signature and the melody you've been given.
2. Write out and label all the triads of the key, including their extended Roman numerals.
3. Be aware that minor keys have two possible chords for each scale degree.
4. Hum the music in your head to get familiar with the melodic shape – use a comfortable tonic.
5. Identify and mark the phrases, non-harmony notes and establish the cadences.
6. Start at *cadential points and work backwards*.
7. **Don't make it too difficult!** ! Use chords that would form a *logical harmonic progression*. Chords I, IV and V (and their *first* inversions) are your friends, especially to establish the key at the opening. Use other chords for variety, but be careful and try to adopt *standard basic chord progressions* and *inverted chord progressions* (check handouts).
8. *Asterisks* denote *either* a change of chord *or* a change in the position of the previous chord. You should choose one of these when a note is being repeated or sustained in the melody.
9. *A long horizontal line* means that the chord continues without change.
10. *A short horizontal line* means the resolution of a dissonant note, particularly suspensions.
11. Put diminished chords in first inversion to avoid diminished interval between outer voices.
12. Do not repeat a chord from a weak beat to a strong beat.
13. Avoid *consecutive and hidden perfect 5ths or 8ves* between the (implied) bass and the melody.
14. Avoid consecutive root position chords a tone or semitone apart if the bass and melody move in parallel motion: harmonic overtones imply consecutive perfect 5ths even if they're not written.
15. You can modulate if you want, but it is not necessary at Grade 6 and there are no extra marks.

B) OR Complete the bass line and suitable figures as necessary at the places marked * in a passage. If you wish to use a 5-3 chord leave the space under the asterisk blank, but 5-3 chords must be shown as part of a cadential 6-4 or when chromatic alteration is required.

The musical score is in D major (two sharps) and 3/4 time. The melody in the treble clef consists of the following notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The bass line in the bass clef consists of the following notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter). The bass line has four asterisks (*) marking the following points: 1. Between the first and second measures. 2. Between the second and third measures. 3. Between the third and fourth measures. 4. Between the fourth and fifth measures. Below the asterisks are Roman numerals: 6, #, 6, #. A horizontal line is drawn under the first asterisk, and another under the second asterisk.

Working the Question (1B):

1. Identify key indicated by the key signature and the melody you've been given.
2. Write out and label all the triads of the key, including their extended Roman numerals.
3. Be aware that minor keys have two possible chords for each scale degree.
4. Hum the music in your head to get familiar with the melodic shape – use a comfortable tonic.
5. Identify and mark the phrases, non-harmony notes and establish the cadences.
6. **Don't make it too difficult!** Use chords that would form a **logical harmonic progression**. Chords I, IV and V (and their *first* inversions) are your friends, especially to establish the key at the opening. Use other chords for variety, but be careful and try to adopt **standard basic chord progressions** and **inverted chord progressions** (check handouts).
7. Notate the Roman numerals below the staves, writing out the bass line simultaneously.
8. **Asterisks** denote *either* a change of chord *or* a change in the position of the previous chord. You should choose one of these when a note is being repeated or sustained in the melody.
9. **A horizontal line following an asterisk** means that the chord continues without any change.
10. **The bass** should form a good **counter-melody** to the soprano part. Stepwise movement is preferred, with some leaps to provide contrast.
11. Put diminished chords in first inversion to avoid diminished interval between outer voices.
12. Do not repeat a chord from a weak beat to a strong beat.
13. Add **passing notes** wherever possible to the bass line
14. Convert the Roman numerals to **figured bass**.
15. Avoid **consecutive and hidden perfect 5ths or 8ves** between the bass and the melody.
16. Avoid consecutive root position chords a tone or semitone apart if the bass and melody move in parallel motion: harmonic overtones imply consecutive perfect 5ths even if they're not written.
17. You can modulate if you want, but it is not necessary at Grade 6 and there are no extra marks.

QUESTION 3 (A or B)

A) Continue the opening to make the melody of at least 8 in length. Write for the instrument indicated and include any modulation as specified. Appropriate performance directions should also be added. – simple, tonal harmony and a stylistic melody (e.g. gigue)

Working the Question (3A Baroque, Classical, Romantic):

1. Identify **key** implied by the key signature, accidentals and **significant melodic ideas**.
2. Hum the given melody in your head to establish its character and mood, noting the tempo, and any dynamics, slurs/phrase marks, while imagining the sound of the stated instrument.
3. Sketch the plan of the complete melody by **putting in the bar lines**, the given bars, the opening key and the desired modulation at the end.
4. Consider the **overall range** of your melody (which should not be too narrow): **for example**, introduce a fairly high climax point $\frac{3}{4}$ of the way through, giving the piece a good overall curving shape, building up to the climax and then down to the end. **Mark this in your sketch!**
5. If the opening begins with an **anacrusis** (upbeat), then so should the following phrases.
6. Work out a proper **harmonic foundation** for the melody, which is **extremely important!** Your melody should normally suggest to the ear a proper musical progression of chords under it.
 - Start from **cadences and work backwards**: imperfect cadence ending the first four-bars (implying more to come); the modulation occurring in the next two bars; and a good pre-dominant chord leading to a perfect cadence (establishing the key and ending the piece).
 - Connect both phrases using a good **pivot chord**. Here is an example of everything so far:

7. Analyse the **rhythm**, **pitch** and **interval** patterns of the opening motif(s) as the basis for the rest of the melody. Motifs can be reused in a number of ways (see next page for examples):
 - Repetition: the motif is immediately repeated by the same voice part
 - Imitation: the motif is immediacy repeated by **another** voice part (not possible here)
 - Sequence: the motif is immediately sounded by the same voice part at a different pitch
 - Inversion: the motif is turned upside down (the intervals move in the opposite direction)
 - Augmentation: the motif note values are lengthened (usually doubled)
 - Diminution: the motif note values are shortened (usually halved)
8. Your piece should contain an **antecedent** phrase and a **consequent** phrase: they are two musical phrases related to each other like a question and answer, but with different cadences, which together form a musical sentence. They can create **balanced** or **irregular** phrase structures.

9. For longer compositions (e.g. 12-20 bars long), you can use **interpolation**: that is, extra material in the middle of two phrases that could have been omitted.
10. To finish off: insert **appropriate dynamics, articulation** and **tempo** markings
11. You can add anything required for the instrument, such as bowings, breath marks (luftpause) etc. Slower tempi allow wind players to breathe between phrases; faster tempi may require rests. **Don't** use pizzicato, double stopping or other complicated techniques unless you know how.
12. Note that some instruments are easier to play depending on their register: it's easier to play loudly on the lowest notes of the bassoon and oboe; it's easier for the flute to play low notes quietly and difficult for the horn or trumpet to play high notes quietly.

Example of Balanced Phrase Structure (4+4)

Hook: Minuet from Guida di Musica, Op. 37

Example of Irregular Phrase Structure (4+6)

Handel: Bourrée

Example of Interpolation

J.S. Bach: March, from Anna Magdalena Notebook

B) OR Continue the opening for the instrument specified to make a complete piece of not less than 8 bars in length. You may make any modulation or modulations you wish, or none if you prefer. Add performance directions as appropriate. – freer, modern, modal/atonal, rhythmic

Working the Question (3B 20th century):

1. Music should sound coherent. A piece of music in which the pitches and rhythms are chosen at random and put together in a totally unorganized way will have no intelligible shape. ***This must be avoided at all costs!*** So ***have a plan*** and show working out, otherwise it is just noise!
2. Analyze the opening:
 - Identify whether the music is ***tonal, modal or atonal***. The music may not be tonal, because the melody relies on ***non-functional harmonies, dissonant chords, unresolved tensions***, or other ***scale types*** (e.g. pentatonic, whole tone, modes etc).
 - Identify any and all ***pitch centres***. Even extremely dissonant atonal music may still have a pitch centre: a note that is more prominent than the rest because it is stressed, repeated, at the highest or lowest points of a phrase, or is approached by leap.
 - Identify ***rhythm, pitch (motivic) and interval*** patterns that can be developed. Motifs can be restated, transposed, inverted or varied in some way, (see above). Particular intervals and rhythmic patterns can be repeated throughout the music to attain significance
 - Identify the ***instrument*** specified, the ***style*** that is suggested, and any ***tempo, dynamics, phrasing*** and ***articulations***. These can show the idiomatic writing for the instruments by demonstrating their technical capabilities.
3. Consider the possibilities:
 - A greater ***range of note values*** (e.g. use of demisemiquavers to semibreves), ***dynamics, pauses, silences*** and ***ties*** is possible in 20th-century music.
 - A greater ***sense of rhythmic freedom*** created by the absence of strong or weak beats, or any sense of a time signature, or even bar lines! Many modern composers avoided ‘the tyranny of the bar line’!
 - A greater ***focus on the colouristic devices***, with considerable emphasis on the quality of sound, or ***timbre***, and a ***wider pitch range!*** It must have ***detailed directions*** for ***dynamics, phrasing*** and ***articulation*** that are valid and ***have a purpose!*** Don’t insert just anything!
 - A greater ***reliance on sudden and extreme contrasts*** in dynamics, tempo and register.
4. **Always Remember:** Variety is achieved by a ***simple modification of the initial material***. Beginners often make the ***mistake of introducing too much variety*** into their music. Look for ways to ***develop the opening material – don’t give a series of contrasting ideas that bear little relationship to each other or to the opening!***

FLUTE **Très modéré**

mf

p

Retenu

scale used:
 B \flat - B - C - D \flat - E - G \flat - A \flat - B \flat
 S S S A₂ T T T

FLUTE **basis for most of melody** melody based on a minor 3rd around E (F - E - F# - C# - G)

$\text{♩} = 72$

mf *ST & T*
(m2 & M2)

f

mf P4

d5

two note decoration of 3rd note

m3

journey upwards towards high G - climatic ending

f

mf subito

fff

A4

ff

p

f > p

p

ff

Aside from octave leap in bar 13, melody consists of

- Semitones and Tones: maj 2nd, min 2nd, dim 3rd
- Tritones: Augmented 4th or Diminished 5th
- Minor 3rd

Note also the extreme dynamic range (p to fff) and abrupt register shifts - intervals displaced by an octave

QUESTION 4

Study the following extract and then answer the questions that follow. – music written on two systems of two or three staves (e.g. keyboard, solo instrument (voice) + piano), but occasionally music written on systems of four staves occurs (e.g. string quartet).

Working the Question:

1. **Harmony:** identify keys, chords, modulations, cadences, pedal points, harmonic sequences
2. **Melody:** imitation, sequences, inversions, intervals, non-harmony notes, ornaments
3. **Structure:** draw brackets or describe the phrase structure (including similarities and differences between phrases), identify ground bass, sequences, imitation, motif, augmentation, diminution
4. **General:** comment on certain features of the extract (e.g. rhythm, dynamics, word setting, meaning of symbols and musical terms, true or false statements, possible composer, period and reasons for choice).

QUESTION 5

Study the following extract and then answer the questions that follow. – music written for full orchestral score or a large ensemble, or a vocal score with accompaniment (not normally more than nine staves sounding simultaneously). Will compliment question 4 without covering too much of the same ground.

Working the Question:

1. **Score analysis:** lay out of the score, various instrumental families, various clefs, transposing instruments, single reed, double reed etc., symbols used, performance techniques (e.g. pizz, con sordini, sul ponticello etc)
2. **Harmony:** identify keys, chords, modulations, cadences, pedal points, harmonic sequences
3. **Melody:** imitation, sequences, inversions, intervals, non-harmony notes, ornaments, transposing
4. **Structure:** draw brackets or describe the phrase structure (including similarities and differences between phrases), identify ground bass, sequences, imitation, motif, augmentation, diminution
5. **General:** comment on certain features of the extract (e.g. rhythm, dynamics, word setting, meaning of symbols and musical terms, true or false statements, possible composer, period and reasons for choice).